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(Prices current 1.1.02)

# MERTON MUSIC

## ARENSKY

### String Quartet in A minor Op. 35

for Violin, Viola and Two Violoncelli

### VIOLIN

Merton Music  
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4005

A. ARENSKY. Op.35.

**Moderato.** (♩ = 66.)  
con sordino

con sordino  
*p*  
*mf*  
*pp*  
*pp*  
*p*  
*ppp*  
 Un poco più mosso. (♩ = 88.)  
 senza sordino  
*p*  
*mf*  
 diminuendo  
 crescendo  
 Più mosso. (♩ = 112.)  
 1  
*f*  
*ff*  
*p*  
 poco rit.  
 diminuendo e rit.  
 2  
*ppp*  
*p*  
 cresc.  
*f*  
*ff*

This musical score is for the piece 'L'Espresso' by Franz Liszt, featuring a piano and voice. The score is written in G major (one sharp) and 2/4 time. It consists of 17 measures, with the number '17' in a box above the second staff.

The piano part is characterized by rapid sixteenth-note passages, often with accents and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The voice part enters in the fifth measure with the lyrics 'cre - scen - do' and includes a *p* (piano) marking. The tempo changes to 'Più mosso.' (Faster) at the end of the piece, marked with *fff* (fortississimo).

## VIOLINO.

Violino musical score, page 14. The score is written for a violin in G major (one sharp). It begins with a forte (*f*) dynamic and features a series of eighth-note patterns. Measure 15 is marked with a box containing the number 15. Measure 16 is marked with a box containing the number 16. The tempo changes to Adagio, indicated by the word "Adagio." above the staff. The dynamics include *f*, *diminuendo*, *p*, and *f*. The tempo returns to Tempo I, indicated by "Tempo I." above the staff. The dynamics include *dim.*, *pp*, *ff*, *sf*, and *sf*. The score ends with a series of sixteenth-note patterns.

## VIOLINO.

Violino musical score, page 3. The score is written for a violin in G major (one sharp). It begins with a *dim.* dynamic. The tempo changes to Poco meno mosso, indicated by "Poco meno mosso. (♩=80.)" above the staff. The dynamics include *p*, *pp*, *mf*, and *dim.*. The tempo changes to a tempo, indicated by "a tempo" above the staff. The dynamics include *pp*, *p*, *pp*, and *p dolcissimo*. The tempo changes to Più mosso, indicated by "Più mosso. (♩=112.)" above the staff. The dynamics include *f*, *cresc.*, and *f*. The tempo changes to Più mosso, indicated by "Più mosso. (♩=132.)" above the staff. The dynamics include *ff*, *f*, and *p*. The score ends with a series of sixteenth-note patterns.

Violino score for measures 6-8. The music is in 3/4 time, key of D major. Measure 6 starts with a *mf* dynamic, followed by *ppp*, *p*, and *cresc.*. Measure 7 includes *f*, *p*, *espressivo*, *ritenuto*, and *ff*. Measure 8 begins with *pp*, *ff*, and *ritard.*. The tempo changes to *a tempo* (♩ = 88) at measure 7 and *Più mosso* (♩ = 132) at measure 8. Dynamics include *mf*, *cre*, *scen*, *ten.*, *f*, *p*, *tr*, and *ff*.

## III.

## FINALE.

## Andante sostenuto. VIOLINO.

Violino and Viola scores for measures 13-14. The music is in 3/4 time, key of D major. Measure 13 starts with *con sordino* and *f marcato*. Measure 14 includes *p*, *f*, *pp*, and *tr*. The tempo changes to *Allegro moderato* (♩ = 100) at measure 13. Dynamics include *p*, *f*, *pp*, and *tr*.

## VIOLINO.

## Var. VII.

Andante con moto.  
con sordino

*p* *pp* *p* *pp*

*p*

*p* *cresc.* *dim.*

## Coda.

Moderato.  
con sordino.

*pp* *mf* *p* *pp*

*pizz.* *pp* *arco* *pp* *Poco più mosso.*

*p*

*p*

*Moderato.* *pp* *pizz.* *pp* *poco a poco ritardando*

## VIOLINO.

*cresc.* *fff* *ritard.*

*a tempo*

*rit.* *Tempo I. (♩ = 66.)*

*mf* *dim.* *pp*

*ff* *f* *p*

*p* *pp* *p*

*cresc.* *do*

*Più mosso. (♩ = 112.)* *mf* *diminuendo* *cresc.*

*ff* *p* *dim. e rit.*



Poco meno mosso. (♩ = 80.)  
*dolce*  
 1  
*p*  
*dim.*  
*dolcissimo*  
*pp*  
*mf*  
*pp*  
*mf*  
*p*  
*pp*  
 11  
*pp*  
 2  
*pp*  
 1 = 5  
*cresc.*

ff  
*p*  
*mp*  
*ff*  
*p*  
*ff*  
 1.  
 2.

Var. V.  
Andante.

mp pp mf pp mf pp mp pp p mp pp mf pp mp pp

Var. VI.  
Allegro con spirito.

ff p

cresc. *Piu mosso.* ( $\text{♩} = 112.$ ) cresc. *Piu mosso.* ( $\text{♩} = 132.$ ) ff *cre - scen* *do* *f* *p* *cre - scen* *do* *ff* *pp* *ppp* *Adagio.* ( $\text{♩} = 52.$ ) *con sordino* *mf* *p* *mf* *Tempo I.* ( $\text{♩} = 66.$ ) *ppp* *mf* *pp* *ppp* *pp* *ppp*

## II.

VARIATIONS SUR UN THÈME DE P. TSCHAIKOWSKY.

Thème.

Moderato.

VIOLINO.

senza sordino

arco

Var. I. Un poco più mosso.

Var. II. Allegro non troppo.

VIOLINO.

Var. III.

Andantino tranquillo.

Var. IV. Vivace.

pizz.



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# QUARTETT

II.

VIOLA.

A. ARENSKY. Op. 35.

Moderato. (♩ = 66.)  
con sordino

## VIOLA.

Poco meno mosso. (♩=80.)

3 1 *p dolce* *dim.* *pp*

*mf* *pp* *mf*

4 *a tempo* *pp* *rit.* *p*

*pp*

*cre* *scen* *do*

*f*

Più mosso. (♩=112.) *f* *cresc.*

## VIOLA.

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

17 *sf*

Più mosso. *fff*

*p* *cre*

Più mosso. *fff* *scen* *do*

## VIOLA.

1

15

16

1

*diminuendo*

Adagio.  
con sordino

*pp*

Tempo I.  
senza sordino

*ff sf sf*

*sf sf sf sf sf sf sf sf sf sf*

*sf sf sf sf sf sf sf sf sf sf*

## VIOLA.

5 Più mosso. (♩=132)

*p sfz cresc. sf sfz*

*f p sf cresc. sfz sfz*

13 *f*

*dim.*

*ppp mp pp*

1 *mf ppp p cresc.*

*f pp*

*f*

*pp mf ff*

1 *ritard.*

## VIOLA.

*a tempo*

**7**

*mf*

*cresc.*

(♩ = 80.)

*f*

*p*

*cresc.*

*f*

*p*

*pp*

**8** Più mosso. (♩ = 132.)

*cresc.*

*ff*

*cresc.*

**9**

*ff*

*ritard.*

*a tempo*

*dim.*

*rit.*

*pp*

# III. FINALE.

## VIOLA.

*Andante sostenuto.*

*con sordino.*

*f marcato*

*p*

**13**

*f*

*p*

*pp*

*Allegro moderato.*

*senza sordino.*

*mf*

*mf*

**14**

*1*

## Var. VII.

Andante con moto.  
con sordino

Tempo I. (♩ = 66.)





*pp* *cresc.* *p*

*cresc.*

*f*

Più mosso. (♩ = 112.)  
*f* *cresc.* *ff*

12 Più mosso. (♩ = 132.)  
*f* *p* *sfz*

*cresc.* *sfz* *f*

*f* *p* *sfz*

*cre* *sfz* *scen* *sf* *do*

2.  
*pp* *sf* *pp* *mp* *pp*

*pp* *pp*

Var. VI.  
Allegro con spirito.  
*ff* *p*

*ff* *p*

*ff* *p*

*p*

*ff* *mp* *ff*

*mp* *p* *ff*

1. 2.

**Var. IV.**  
Vivace.  
pizz.

VIOLA.

**Var. V.**  
Andante.  
arco

VIOLA.

Adagio. (♩ = 52.)

Tempo I. (♩ = 66.)

## III.

## VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

Thème.

VIOLA.

Moderato.  
senza sordino  
pizz.

Var. I. Un poco più mosso.



Var. II.

Allegro non troppo.



VIOLA.



Var. III.

Andantino. tranquillo.



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### String Quartet in A minor Op. 35

for Violin, Viola and Two Violoncelli

### VIOLONCELLO I

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4005

## QUARTETT

## VIOLONCELLO I.

A. ARENSKY. Op. 35.

Moderato. (♩ = 66)

con sord.

Musical score for Violoncello I, Moderato section. The score is written in bass clef with a key signature of two sharps (F# and C#). It begins with a dynamic of *p* and a tempo marking of Moderato (♩ = 66). The music features a series of eighth and sixteenth notes, often beamed together. Dynamics range from *p* to *fff*. There are several trills and triplets. The section ends with a *ff* dynamic.

Un poco più mosso. (♩ = 88)

senza sord.

Musical score for Violoncello I, Un poco più mosso section. The score continues in the same key signature and clef. It begins with a dynamic of *pp* and a tempo marking of Un poco più mosso (♩ = 88). The music features a series of eighth and sixteenth notes, often beamed together. Dynamics range from *pp* to *fff*. There are several trills and triplets. The section ends with a *ff* dynamic.

crescendo

*p*

diminuendo

cresc.

Più mosso. (♩ = 112)

Musical score for Violoncello I, Più mosso section. The score continues in the same key signature and clef. It begins with a dynamic of *f* and a tempo marking of Più mosso (♩ = 112). The music features a series of eighth and sixteenth notes, often beamed together. Dynamics range from *f* to *ff*. There are several trills and triplets. The section ends with a *ff* dynamic.

dim. e rit.

a tempo. (♩ = 88)

Musical score for Violoncello I, a tempo section. The score continues in the same key signature and clef. It begins with a dynamic of *ppp* and a tempo marking of a tempo (♩ = 88). The music features a series of eighth and sixteenth notes, often beamed together. Dynamics range from *ppp* to *f*. There are several trills and triplets. The section ends with a *f* dynamic.

poco rit. *ppp pp p*

cresc.

## VIOLONCELLO I.

Tempo I.

Musical score for Violoncello I, Tempo I section. The score continues in the same key signature and clef. It begins with a dynamic of *ff* and a tempo marking of Tempo I. The music features a series of eighth and sixteenth notes, often beamed together. Dynamics range from *ff* to *fff*. There are several trills and triplets. The section ends with a *fff* dynamic.

senza sordino

*ff*

17

Più mosso.

*fff*

Musical score for Violoncello I, Più mosso section. The score continues in the same key signature and clef. It begins with a dynamic of *p* and a tempo marking of Più mosso. The music features a series of eighth and sixteenth notes, often beamed together. Dynamics range from *p* to *fff*. There are several trills and triplets. The section ends with a *fff* dynamic.

Più mosso.

*fff*

Musical score for Violoncello I, Più mosso section. The score continues in the same key signature and clef. It begins with a dynamic of *fff* and a tempo marking of Più mosso. The music features a series of eighth and sixteenth notes, often beamed together. Dynamics range from *fff* to *fff*. There are several trills and triplets. The section ends with a *fff* dynamic.

*p*

cre

scen

do



14

*f*

15

*f*

16

*diminuendo*

1

Adagio.  
con sordino

*pp*

Poco meno mosso. (♩ = 80)

*diminuendo* *p* *p dolce*

*dim.* *pp*

*mf* *pp* *p* *pp rit.* *p*

*pp* *cre - scen - do* *f*

Più mosso. (♩ = 112)

*f* *ff* *f* *cresc.* *ff*

5 Più mosso. (♩ = 132)

*f* *p* *sfz* *cresc. sfz* *sfz*

*f* *p* *sfz* *cresc. sfz* *sfz*

*f* *dim.*

Musical score for Violoncello I, measures 1-13. The score is written in bass clef with a key signature of one flat (B-flat). It includes various dynamics and articulations:
 

- Measure 1: *ppp* (pianississimo), *pp* (pianissimo), *mp* (mezzo-piano).
- Measure 2: *f* (forte), *ppp* (pianississimo), *p* (piano), *cresc.* (crescendo).
- Measure 3: *f* (forte), *pp* (pianissimo).
- Measure 4: *f* (forte).
- Measure 5: *pp* (pianissimo), *ff* (fortissimo), *ten.* (tenuto), *ritard.* (ritardando).
- Measure 6: *a tempo* (a tempo), *p* (piano), *cresc.* (crescendo).
- Measure 7: *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte).
- Measure 8: *mf* (mezzo-forte).
- Measure 9: *f* (forte), *p* (piano), *pp* (pianissimo).
- Measure 10: *cresc.* (crescendo).

## III.

## FINALE.

## VIOLONCELLO I.

## Andante sostenuto.

Musical score for Violoncello I, measures 14-24. The score is written in bass clef with a key signature of one flat (B-flat). It includes various dynamics and articulations:
 

- Measure 14: *con sordino* (con sordino), *Violoncello II.* (Violoncello II.), *f* (forte), *marcato* (marcato).
- Measure 15: *p* (piano), *mf* (mezzo-forte), *p* (piano), *f* (forte).
- Measure 16: *p* (piano), *pp* (pianissimo).
- Measure 17: *p* (piano).
- Measure 18: *Allegro moderato.* (Allegro moderato.), *senza sordino* (senza sordino), *mf* (mezzo-forte).
- Measure 19: *mf* (mezzo-forte).
- Measure 20: *mf* (mezzo-forte).
- Measure 21: *mf* (mezzo-forte).
- Measure 22: *mf* (mezzo-forte).
- Measure 23: *mf* (mezzo-forte).
- Measure 24: *4* (four).

## Var. VII.

Andante con moto.  
con sordino

## VIOLONCELLO I.

*p*

*pp* cre - scen -

*diminuendo*

**Coda.**  
Moderato.  
con sordino

*pp* *pizz.* *p*

*arco* *Poco più mosso.* *p*

*pp* *pp*

*Moderato.* *pizz.* *ppp* poco a poco ri - tardan *p* do *pp*

## VIOLONCELLO I.

*ff* *cresc.*

*fff* *ritard.* *a tempo*

*dim.* *rit.* *pp*

Tempo I. (♩ = 66)

*ff* *f*

*p* *pp* *pp*

**10** Più mosso. (♩ = 88.)

*cresc.* *p*

*Più mosso.* (♩ = 112.)

*cresc.* *f*

*ff* *p* *dim. e rit.*



**Var. IV. Vivace.**

1. 2.

*dim. e rit.*

*pizz.*

*arco*

*p* *f* *p*

1. 2.

*arco*

*f* *p*

*pizz.* *arco* *pizz.* *arco* *pizz.*

*p* *mf* *mf* *f* *f*

*dim.* *p*

*f* *arco*

*pizz.*

*p* *f* *p*

**Var. V. Andante.**

*arco*

*pp* *mp* *pp* *mf*

*mp* *pp* *pp* *pp* *mf*

1.

*pp* *mp* *pp* *pp* *mf*

*cre - sfz - scen - sfz - do* *f*

*pp*

1

*pp*

1

*ppp*

**Adagio. (♩ = 52)**

1

*pizz.* *arco*

*p con sordino* *mf* *ppp*

**Tempo I. (♩ = 66)**

3 3

*mf* *pp*

*ppp* *mp* *ppp*



## III.

## VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

## VIOLONCELLO I.

Thème.  
Moderato.  
senza sordino  
pizz.



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### String Quartet in A minor Op. 35

for Violin, Viola and Two Violoncelli

### VIOLONCELLO II

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4005

## QUARTETT

No. 1

A. ARENSKY. OP. 35.

Moderato. (♩ = 66)  
con sordino

VIOLONCELLO II.

*p* *mf* *pp* *mp* *pp* *p* *ppp* *crescendo* *p* *diminuendo* *1 Più mosso* (♩ = 112) *crescendo* *f* *ff* *p* *poco rit.* *a tempo* (♩ = 66) *dim. e rit.* *mp* *pp* *p* *2* *cresc.* *f*

*ff*

*dim.*

*p mp*

**3** Poco meno mosso. (♩ = 80.)

*f p mf*

*pp p mf*

*rit.*

**4** *a tempo*

*pizz.*

*pp*

*arco*

*cre - scen - do*

*f f ff*

**5** Più mosso.

*f cresc. ff*

*p sfz cresc. sfz sf f p sfz*

*cresc. sfz sfz f dim.*

*ppp*

*diminuendo*

**1**

6

*mf* *ppp* *p* *cresc.*

*f* *pp* *p*

*f*

*pp* *ff* *ritard.* *p*

7 *a tempo*

*cre - - - - - scen - - - - -*

*do mf* *p* *cresc.*

8 Più mosso. (♩ = 132.)

*f* *p* *pp* *cresc.*

*cresc.*

*diminuendo*

Adagio.  
con sordino

*pp*

Tempo I.

1 2 *senza sordino* *ff*

17

Più mosso.

*fff*

Più mosso.

*p crescendo* *fff*



# III. FINALE.

VIOLONCELLO II.

Andante sostenuto.

con sordino

Musical score for Violoncello II, measures 1-16. The score is in 3/4 time, key of D major. It begins with a dynamic of *f marcato*. Measure 13 is marked with a box containing the number 13. Measure 14 is marked with a box containing the number 14. Measure 15 is marked with a box containing the number 15. Measure 16 is marked with a box containing the number 16. The tempo changes to *Allegro moderato, senza sordino* at measure 8.

VIOLONCELLO II.

Continuation of the musical score for Violoncello II, measures 17-28. The score is in 3/4 time, key of D major. It begins with a dynamic of *ff*. Measure 9 is marked with a box containing the number 9. Measure 10 is marked with a box containing the number 10. The tempo changes to *a tempo* at measure 9. Measure 10 is marked with a box containing the number 10. The tempo changes to *Tempo I. (♩ = 66)* at measure 10. Measure 11 is marked with a box containing the number 11. Measure 12 is marked with a box containing the number 12. Measure 13 is marked with a box containing the number 13. Measure 14 is marked with a box containing the number 14. Measure 15 is marked with a box containing the number 15. Measure 16 is marked with a box containing the number 16. Measure 17 is marked with a box containing the number 17. Measure 18 is marked with a box containing the number 18. Measure 19 is marked with a box containing the number 19. Measure 20 is marked with a box containing the number 20. Measure 21 is marked with a box containing the number 21. Measure 22 is marked with a box containing the number 22. Measure 23 is marked with a box containing the number 23. Measure 24 is marked with a box containing the number 24. Measure 25 is marked with a box containing the number 25. Measure 26 is marked with a box containing the number 26. Measure 27 is marked with a box containing the number 27. Measure 28 is marked with a box containing the number 28. The tempo changes to *Più mosso. (♩ = 88.)* at measure 10. Measure 11 is marked with a box containing the number 11. Measure 12 is marked with a box containing the number 12. Measure 13 is marked with a box containing the number 13. Measure 14 is marked with a box containing the number 14. Measure 15 is marked with a box containing the number 15. Measure 16 is marked with a box containing the number 16. Measure 17 is marked with a box containing the number 17. Measure 18 is marked with a box containing the number 18. Measure 19 is marked with a box containing the number 19. Measure 20 is marked with a box containing the number 20. Measure 21 is marked with a box containing the number 21. Measure 22 is marked with a box containing the number 22. Measure 23 is marked with a box containing the number 23. Measure 24 is marked with a box containing the number 24. Measure 25 is marked with a box containing the number 25. Measure 26 is marked with a box containing the number 26. Measure 27 is marked with a box containing the number 27. Measure 28 is marked with a box containing the number 28. The tempo changes to *Più mosso. (♩ = 112.)* at measure 17. Measure 18 is marked with a box containing the number 18. Measure 19 is marked with a box containing the number 19. Measure 20 is marked with a box containing the number 20. Measure 21 is marked with a box containing the number 21. Measure 22 is marked with a box containing the number 22. Measure 23 is marked with a box containing the number 23. Measure 24 is marked with a box containing the number 24. Measure 25 is marked with a box containing the number 25. Measure 26 is marked with a box containing the number 26. Measure 27 is marked with a box containing the number 27. Measure 28 is marked with a box containing the number 28.



**Var. V.**  
 Andante.



**Var. VI.**  
 Allegro con spirito.

## II.

## VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

## VIOLONCELLO II.

## Thème.

Moderato. senza sordino

pizz. *mp* *p* *mp* *p*

arco *p* 1. pizz. 2. *p*

1. 2. *mf*

## Var. I.

Un poco più mosso.

*mf* *p* *mf*

*p*

*pp* *mf* *p*

## Var. II.

Allegro non troppo.

1. 2. *mf* *p* *mf* *p* *p*

1. 2. *p* *cresc.* *mf*

## VIOLONCELLO II.

## Var. III.

Andantino. tranquillo.

*mf* *p*

*pp*

*mp*

*p* *mf*

1. 2. *dim. erit.*

## Var. IV.

Vivace.

1 *f* *p* *p*

1. pizz. 2. pizz. *f* *p*

1 *mf* *f* *dim.* *p* arco

1 *p* *mf* *pizz.* *f*

Anton Arensky (1861 - 1906) studied composition under Rimsky-Korsakov at the St.Petersburg Conservatory and on graduating went as professor of harmony and counterpoint to the Moscow Conservatory where his pupils included Rachmaninov, Scriabin and Gliere. In 1895 he succeeded Balakirev as director of the court chapel at St.Petersburg.

His string quartet Op.35 dedicated to the memory of Tchaikovsky was written in 1894, immediately after Tchaikovsky's death (by suicide as is now generally accepted) in the previous November. Tchaikovsky himself had introduced the memorial concept in his third quartet dedicated to the memory of his violinist friend Ferdinand Laub where the *Andante funebre e doloroso* contains a poignant passage suggesting the intoning of a chant. Arensky introduces his first movement with the direct quotation of a Russian liturgical chant, and begins the last movement with a theme from the Russian requiem mass - and then goes on to use the folk-song "Slava!" which Beethoven had also used in his Op.59 No.2.

The second movement is a set of variations on Tchaikovsky's beautiful children's song (Op.54 No.5) "When Jesus Christ was yet a child". Arensky arranged these variations for orchestra, in which form they are much better known than the quartet, and are, along with the piano trio Op.32, almost the only works of his which have escaped neglect.

The neglect of the quartet is perhaps understandable because it is written for violin, viola and two cellos and thus outside the repertoire of any professional quartet. Arensky himself however wrote a version for standard string quartet (Op.35a) which is also in the Merton Music catalogue at No.4345.

# MERTON MUSIC

## ARENSKY

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#### PARTS

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